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"Scandicus and Climacus"

BANK HOLIDAYS

Due to the bank holidays, almost all payments for THE CAECILIA were postponed.

The Post Office has permitted us to carry unpaid subscribers, for another month because of this situation.

IF YOU HAVEN'T PAID ALREADY, PLEASE SEND US A MONEY ORDER NOW FOR YOUR SUBSCRIPTION, SO THAT THE CAECILIA MAY CONTINUE TO BRING YOU NEWS, ARTICLES, AND NEW MUSIC EACH MONTH.

We will be forced to discontinue all unpaid subscriptions the first of April. (Under the Postal Laws unpaid subscriptions cannot be sent under second class postage—the magazine rate.)

OUR VOCAL TEACHERS

In almost every state professional occupations are licensed. Yet singing teachers are permitted to establish themselves without recognized credentials and no one knows the extent of the harm that is done by these self-appointed authorities.

Foreign teachers say that we have but a handful of real vocal coaches in America. Whether or not that is true is open to debate but certainly cannot be proven by any great singers developed in the highways and byways, during the past 25 years. Radio has served to develop lyric voices through the ability of the microphone to round out tone and magnify it.

Before you put your voice in the hands of a singing teacher, find out his or her qualifications and experience. Where was the teacher's training received? What has been the results? Ask others in the profession what success the teacher has had, whether or not one school is followed for all voices or whether each voice is handled as an individual problem. Beware of the teacher who can make sopranos, altos, tenors and basses, without distinction. Teachers have spoiled voices, and it is next to impossible to revive a voice once it has been distorted and broken by false exercises and use.

In choir work if your choirmaster does not emphasize "soft singing", and does not employ occasional exercises on vowels, question his skill as a teacher. The first fundamental of all choir singing is soft tone, predicated on true sustained pitch. Expression and interpretation comes next. Volume is last, and so natural, that it need not be given any attention

other than for the maintenance of tone quality. Boisterous music is never as effective as quiet music in church services, and if your choir-master grinds out the composition without thought for tone, or expression, it should be taken as an insult to your intelligence, that he poses as a teacher.

It will be a happy day for musicians when state law is passed requiring that music teachers pass an examination and be licensed before giving lessons for a fee.

CAN YOU TELL WHAT IS LITURGICAL?

For your assistance we present here questions which indicate the basis upon which most authorities, church music, commissions, and "White List" Editors make their decisions:

These points were set down by Richard Terry, scholar and world famous church musician, former director of music at Westminster Cathedral, a pioneer in Catholic Church Music research, and an approved authority on the liturgy.

A:—Does the composer's treatments of the words, obey the rules laid down by the Sacred Congregation of Rites, or are the words altered, omitted, or unnecessarily repeated? If so the piece must be rejected.

B:—Do the various movements, impede the progress of the service, and (in the case of mass) keep the Priest waiting at the altar? If so the piece must be rejected.

C:—Is the music an adaptation from something with well known secular associations? If so good taste alone, would suggest its rejection.

D:—Does the music demand greater vocal and instrumental resources than you have at your disposal? If so don't accept it for performance, as the rendition will probably be distracting, and forced.

For more searching tests:

1.—Does the style of your music tend to produce in your singers an attitude of reverence, or does it foster a feeling of self importance, and a love of display?

2.—Does it so subordinate itself to the liturgy as to draw the thoughts of the worshipper towards the ritual acts in progress, rather than to itself?

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Fifty of the Best Hymn Tunes

Their Sources and Texts With an Explanation of the Latter

By Ludwig Bonvin S.J.



FOREWORD

Having lately become acquainted with Dr. Th. Humpert's excellent and useful book on the Freiburg diocesan hymnal we made up our mind to undertake, at least on a smaller scale, a similar work adapted to American conditions. Hence Father Bonvin S.J. was commissioned to prepare this series of articles.

Like Humpert's publication our little work wishes to deepen the love for hymns by imparting a more intimate knowledge of their tunes and texts. Such an appreciation, it is hoped, will help to do away with the mere mechanical joining in hymn singing as often heard. These pages aim, besides, at drawing the attention of teachers and singers to a goodly number of the very best and most qualified representatives among our hymn tunes. Strange, indeed, is the neglect, in many a place, of these excellent and impressive tunes in favor of less valuable or even utterly worthless melodies. We possess, indeed, religious tunes of great musical worth, the singing of which, and listening to which, is a real solace and cordial for any one open to musical language—melodies which have proved, through centuries, their excellence and practical value. Among the fifty hymns contained in our list, at least thirty-five belong to this song aristocracy. But the rest, too, are musically and religiously good melodies, though some of them owe their selection in preference to other tunes still worthy to the circumstance that these others do not pertain to the ecclesiastical season or feast just in view. As to the texts, hymnals must express Catholic thought in true hymn color, without sentimentality and meaningless ringing of phrases, and—a most important feature in words to be sung—must be, in all the stanzas, really adapted to the melody and its rhythm, with accents, pauses and caesuras placed properly.

The plan of our work is the following: *FIRST* the sources of the tunes and texts are stated, and if thought useful, something of their history and worth. This part is destined primarily for the teacher, however, something of it may at times be communicated briefly to the school children.

THEN hints are given for the understanding of the texts. "In many cases such an explanation is not at all necessary, but often some expressions, phrases, connections of phrases, or allusions, contain for the children things unknown and vague, that must be cleared up." (Humpert)

The excellent hymns to be reviewed are distributed among various hymn books, in some, completely—or in goodly number, in others only in a few representatives. We had to restrict ourselves to four hymnals: Bonvin's "Hosanna" in its 9th edition, (pub. by B. Herder, St. Louis) denoted here by the letter H; J. G. Hacker's "Catholic Hymnal" (Schwartz, Kirwin & Fausse—New York) denoted by CH; Zittel's "St. Mary's Manual (Catholic Book Publ. Co.) denoted by SM; J. Pierron's "Ave Maria Hymnals" (Bruce Pub. Co., Milwaukee, Wisc.) denoted by A. All the melodies will be found in the first mentioned hymnbook.

It is further to be remarked that the four hymnals often rhythmize the same melodies differently or offer them with different texts. In the explanation of these texts, to save space, only the first named hymnal could be taken into consideration.

Readers will note that none of the books concerned are published by McLaughlin & Reilly, so we cannot be justly accused of pushing our own issues in this article. Father Bonvin, in a number of articles and in his popular hymnal "Hosanna", has proved his familiarity with the subject. The information he gives in the present series is not available elsewhere in the English language, to our knowledge; its usefulness engages us to publish the present little work at the risk of seeming to advertise the merits of one group of hymnbooks.

McLAUGHLIN & REILLY CO.—Boston.

SOURCES OF THE MELODIES AND THE TEXTS

With An Explanation of the Texts

Key to Abbreviations Used in This Series

M = Melody; T = Text; E = Explanation; H = "Hosanna";
Ch = Catholic Hymnal; SM = St. Mary's Manual; A = Ave Mar'a Hymnal.

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ADVENT

H 2; Ch 3; SM 165; A 6; Dews of Heaven Shed the Just One.

M—The melody is by Norbert Hauner, Canon in Herrenchiemsee (Bavaria) 1743–1827. In the three part original, and in many hymnbooks it is tastelessly ornamented. The tune however, has a sound kernal, and therefore could undergo an operation which ordinarily proves fatal to other melodies less substantial. Bared of its tasteless ornaments, our tune remains alive and even becomes a beautiful hymn, which is very popular in Germany, and is there, we might say, the hymn for Advent. Several of our hymnbooks have applied to it the emending cure and also reduced its unpractically great tonal range. *SM*, however, presents it nearly in its original version. This original form in the Landshut hymnal, 1777, places the first bar line before the third note, thus assigning to the musical thesis everywhere the place due to it, namely after the bar line. Unhappily the later hymnbooks, among them also our four hymnals, have changed this only correct measure arrangement.

T—The original German "Tauet Himmel den Gerechten" is by the Jesuit Michael Denis (1729–1800), the English text by John G. Hacker S.J., who preserved in Roesler's "Psallite"—translation scarcely more than some rimes.

E—Advent = The Coming of Christ.

1—Dews . . . Rain down = (Heaven send us the Just One, The Saviour).

2—Gave His Token . . . through the Virgin. = Gave to the world a gift of love Divine in the Incarnation which took place with the consent of the Blessed Virgin.

H 4; Ch 7; SM 167; O Come, O Come Emmanuel.

M—This melody in the present form is found first in a collection published by J. B. C. Schmidt, Dusseldorf, 1836; it evolved, however, from an older melody contained in the Paderborn Hymnal, of 1616. *Hosanna* offers it in a rhythmically more varied and expressive version.

T—(up to the refrain) was written by J. G. Hacker after the great O Antiphons.

E—The hymn mirrors the longing for the Redeemer.

1—*Emmanuel*—meaning "God with us", the God Man, Christ. *Israel* = the old Israelites in exile and captivity as symbol of the

sinner and his miserable state. *King* = Christ The King. The refrain "*Alleluja! Rejoice*, etc." is Heaven's answer to the longing prayers.

2—Morning Star = a bright star, Christ the light of the world.

3—Wisdom = Christ, God, Wisdom itself.

4—Mystic key = Key of David, Christ, who descends from David, opens for fallen man, the Gate of Heaven. *Death's obode*—hell, Death eternal.

H 8; Ch 12; Make Broad the Path.

M—A grandiose, powerful tune in Dorian mode of great worth. "It can be traced back to no older source than a hymnbook of the 17th century (1660), yet it bears the most unmistakable marks not only of a greater age, but of a very great age." (Hymnologus)

T—by G. R. Woodward in his "Songs of Syon" translating a text by G. Weissel (1590–1635) "Macht hoch die Tür, die Tor' macht weit".

E—An exhortation to a warm reception of our Saviour under the image of an approaching mighty prince.

2—*regal* = royal.

4—*beguile* = divert, take away.

5—*your temple* = your souls.

CHRISTMAS

H 11; Ch 156; A Child is Born in Bethlehem.

M—Guido M. Drevs calls this melody a hymn of heavenly sweetness. The oldest source is the Cologne Hymnbook, 1623.

T—By R. L. Pearsall (with changes).

H 14; A 12; From East to West.

M—This celebrated melody (originally to the text "Es kam ein Engel hell und klar") is taken from the hymnal of Leisentritt, 1567, but is related to an older tune (1150).

T—2—*slave* = "Christ took upon himself," as the Apostle writes "the form of a servant".

4—*The choirs of heaven* = the angels. *Made festival* = sang joyous (festive) songs. *The shepherd* = Christ the Good Shepherd as God created all that exists.

5—*Virginborn* = Jesus "was incarnate by the Holy Ghost of the Virgin Mary" (Creed).

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SHALL WE CUT OUR CHOIR EXPENSE?

A Parishioners View

It is apparent that choirs are about to increase or decrease on a very large scale during the next few years. With a noticeable movement towards more choral music on the part of schools, and musical clubs, because of the lesser expense as compared to instrumental activities, more talented singers are being developed.

If our choirs are to be reduced, or discouraged we will lose the benefit of this movement and thus fail to do our part in fostering an art which has been part of civilization through all the ages. Now that the depression is being felt in church collections, Pastors are looking for means to reduce expenses. It is to be hoped that the choirs will not be marked for abolition to save the few dollars which are expended for church music.

In these days, parishioners have more time, and can be more easily persuaded to join choirs than ever before. Almost all large organizations report newly enrolled singers. People are coming back to the churches, and to church activities. The amount of money spent on church music is insignificant compared to other church costs. Vestments, and church appointments cost more in one expenditure than a choir does for a year.

An organists salary is often partly returned in stipends for Requiems, weddings, and other church services. The choir can easily be put on a self sustaining basis by the establishment of a music fund, by donations from parishioners, from Sacred Concerts, and other sources. The larger the choir the more general and distributed is the interest. Some of our greatest artists have had their beginning in church choirs.

A Sacred Concert can be made a source of income that will pay all music expenses for the year. Sodalties and Holy Name Societies can easily provide a fund for music and general music expense. Out of any church budget, unless hymnals must be bought, the expense for music rarely exceeds more than \$2 per year for each singer. The edification of the congregation, the inspiration to the singers,

the ornamentation of the service is achieved at very little effort in comparison with the obstacles to be met in less tangible activities.

Our priests are more conscious of the liturgical significance of the choir than ever, our children in the schools are better equipped for music reading than ever before, the depression has made available more parishioners for choir service than in recent days, and a growing community interest in choral music all tend to lighten the burden and make more possible success in church music affairs.

Consider the small actual cost, and the possible revenue to be derived from a choral organization in your parish. Consider the obligation on the part of the clergy to make available a choir for participation in liturgical services and we will have no fear of the extent to which encouragement will be given. The choirmasters must attempt to merit their salary by producing attractive choirs, and sponsoring activities which will produce revenue. Unless they do so the Pastor may well cut salaries and reduce music expenses.

If the Pastor meets the choirmaster half way, takes an interest in the choir, and helps to hold the singers by an occasional word of appreciation an immeasurable amount of good can be done. Our present environment in music is such that we must assume a definite course. Pastor and choirmaster must meet on common ground both willing to share, in the responsibility, and in the achievement, of this vital parish activity.

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Subscription Now!**

When Answering Advertisements Please Mention THE CAECILIA.

BOYS SING UNDER LEAD OF WALTER N. WATERS

Liturgical Music Offered

Choir of Passionist Monastery at Union City, N. J., Is Directed by Organist of St. Patrick's Cathedral at Newark.

A program of liturgical music was rendered by the choir boys and men from the Passionist Monastery, Union City, N. J., under the direction of Professor Walter N. Waters, organist and choirmaster at St. Patrick's Cathedral, Newark, Thursday evening, Jan. 19. The choir, consisting of sixty boys and men, presented among others the following numbers: Kyrie, Gloria and Sanctus from the Mass, Op. 151, by Rheinberger, all sung with fine quality of tone, exceptionally good enunciation and appreciation of the musical content by the choristers. Other compositions included three beautiful works by the conductor himself, "Veni Creator," "O Salutaris" and "Alleluia." The real test of the choir's ability to sing a *cappella* was given in the singing of the "Adoramus Te" by Mozart. The ensemble work, the blending, the clear-cut attack and release were notable features of the singing. Casciolini's "Sanctus" and "Benedictus" were also sung a *cappella*. Montani's "Ave Maria," for three-part chorus, was sung by three solo boys.

The demonstration closed with the singing of the brilliant "Alleluia," a joyful Easter anthem by the conductor.

The program was offered as a part of the course in liturgical music, which is being conducted under the patronage of the Most Rev. Thomas J. Walsh, D.D., Bishop of Newark, by Nicola A. Montani, editor of the *Catholic Choirmaster* and professor of sacred music at the Seminary of the Immaculate Conception, Darlington.

WILLIAM FAULKES, COMPOSER, IS TAKEN

DEATH OF NOTED ORGANIST

Born in 1863 and Had Been Organist and Choirmaster of St. Margaret's, Liverpool, Since 1886—Prolific Writer for Organ.

Word comes from England of the death on Jan. 21 of William Faulkes, organist and choirmaster of St. Margaret's Church, Anfield, Liverpool, and known to every American organist through his compositions. He was one of the most prolific writers for the organ of the present day and was a man who held the respect of his English fellow organists and of the musical world.

Mr. Faulkes passed away at his Liverpool home, a few doors from the church at whose organ he had presided for nearly half a century. On Jan. 23 vespers for the dead were sung at St. Margaret's and the body of the organist lay in state until the Requiem the next morning. On Wednesday afternoon Mr. Bridson, F. R. C. O., one of the composer's old friends, presided at the organ for the funeral service.

H. NIBELLE

M. Henri Alphonse Nibelle, died on January 10th, 1933, in his 85th year. He was the father of the well known Paris choirmaster, H. Nibelle, composer of several masses, and the well known "Christus Vincit", for Easter.

M. Nibelle was organist at the Church St. Etienne, in Briare, for 63 consecutive years, and his father before him (grandfather of the present H. Nibelle) occupied this post for fifty-five years.

If the present H. Nibelle will go to the Church St. Etienne, the family will be represented by an unbroken line possibly for almost two centuries, in the musical activities of this church.

(Additional Death Notice on Page 149)

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CHURCH MUSIC IN SPAIN

By HIGYNI ANGLES, *Barcelona*



As far as the liturgical renaissance and the cultivation of Gregorian Chant are concerned, the Motu Proprio of Pius X exerted tremendous influence in Spain. It was the moment of grace as well for Italian or Italianized music which had assumed a position of prominence since the beginning of the 19th century.

Two Benedictine convents were the cradle from whence came this liturgical renaissance and the knowledge of Gregorian Chant; Montserrat on the one side for Catalonia and Castile; on the other, the monks of Silos on the farther side of Castile. The school of Solesmes gained entrance into the peninsula, thanks to the efforts of Rev. Gregory Ma. Sunyol, author of the Introduction to the "Paleografia Musical Gregoriana" and to the indefatigable labor of Rev. Maurice Saulairolles, author of "Iter Hispanicum", in their search for the Spanish Gregorian Code which had been sent from Encalet, Toulouse, into Catalonia with the monks who were exiled in 1919. The Benedictines of Silos were at first not very favorably impressed with the theories of Solesmes, but after studying and practising the principles of Dom Mocquereau or some time, they gradually embraced the Gregorian liturgy with enthusiasm. The Spanish prelates engaged the Benedictines to instruct the seminarians and also to train and direct cathedral choirs. As a result, excellent professors of Gregorian Chant arose, and they were promptly sent to the seminaries to instruct the young students. Gregorian Chant became obligatory, and remained so throughout the five years of theological study.

This liturgical-Gregorian movement was strongly supported by musicians, artists, painters, architects, priests and cultured laypeople. Convents, both for men and women, followed the Renaissance movement. Singing Schools were established in the parish churches of the city, as well as in smaller villages. Within a few years these numerous Scholae brought about a certain perfection in the rendition, not only of the Ordinary of the Mass, but also of the Proper, which is invariably sung in Gregorian Chant throughout Spain, when it is sung at all. Furthermore, the va-

rious Choirs scattered throughout Catalonia and the Basque provinces, joined the Gregorian community choruses for the celebration of great feasts. Thanks to the efforts of large numbers of the laity and the encouragement of the clergy who were veritable apostles for the restoration of Gregorian Chant, Catalonia and Valencia enjoyed the surprising spectacle of from two to eight thousand persons singing the Ordinary of the Mass, while the Proper was accurately rendered by a choir of some six hundred voices.

In spite of the fact that this Gregorian and liturgical renaissance has been growing and spreading so remarkably during the last years, the movement has not always received the encouragement of the hierarchy that one might expect. The study of choral singing and of the *Paleographie Musicale* of Solesmes, required in the seminaries, often lacked interest and practical results.

In observance of the 25th anniversary of the Motu Proprio, a national congress of liturgical music was held at Vitoria. The hierarchy from all parts of Spain attended in large numbers. The congress was presided over by the Cardinal Primate of Toledo who enjoyed the moral support of the united Bishops of Spain. Divine Service was admirably conducted. Spanish Polyphony of the 16th century and modern music was performed according to the traditions of the old masters and of the ancient Spanish court-chapels; the various sessions of the Congress increased in interest and vitality; renowned prelates were made chairmen of the meetings, and they recognized almost immediately how very much this movement might import to the hierarchy in general. As a practical result of the Congress resolutions were drawn and agreed upon by all present, which resolutions are a very certain indication of liturgical and Gregorian Puritanism. Soon after the Congress, unfortunately, their ardor began to wane, and notwithstanding the inspiration and encouragement of Pius XI in his wonderful "Constitution Divini cultus sanctitatem," the reform in Church music is making very little progress in most dioceses of Spain.

With regard to the conducting of mixed choirs in Spain, it is rather difficult to make

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our status clear to persons outside this country. In all sections of the peninsula each Cathedral seems to have its own individual liturgical life; these serve as the exemplars for all other churches of that particular locality. These cathedrals, which in their day were financially well off, are now suffering in the general economic stress, and that is naturally affecting Church music as well. In accordance with the existing Concordat, as a result, the choir of any cathedral usually consists of four to eight men's voices and as many boys' voices. Should there be a reason to enlarge the number of voices volunteer offers are not accepted; rather, professional singers are engaged. When instrumental music is to be added, an out-of-town orchestra is employed. If we remember too, that rehearsals are held as rarely as possible, for the reason that state support toward the maintenance of church music is very limited, it is easily understood how difficult it is to secure a perfect ensemble. This condition prevailing in cathedral choirs also explains why directors necessarily choose compositions presenting the least difficulty of execution. It is quite generally known that until a few years ago, the 16th century custom prevailed of singing classical polyphony according to whatever was found on the music stand. As a consequence, these performances, through sheer want of practice had no appeal whatever, and directors found it necessary to restrict their use entirely, rather than so desecrate the music of the old masters. Except in a few notable exceptions, compositions in the Palestrina style are heard only on rare occasions.

In order to guide and control modern composition, the Bishops, in compliance with the *Motu Proprio*, require the Diocesan commissions to examine compositions to be performed, and insist that the *Motu Proprio* be obeyed. At the Church Music Congress in Barcelona in 1912, the Spanish Cecilian Society was established to aid in carrying out the ordinances of this Diocesan Commission. This Society was under the direction of its President, Canon V. Ripollés of Valencia, a real apostle of Gregorian Chant and classic polyphony; but this organization disintegrated a few years after its organization, from sheer lack of support. Not a single Spanish bishop showed any recognition of the organization, nor offered the least bit of aid toward its revival. At the recent Congress of Valencia, Ripollés pleaded for the resuscitation of the former excellent Cecilian Society, and that it be allowed to follow the example of the well-organized Cecilian So-

cieties of Germany and Italy. Notwithstanding the worthy intentions and the ardent desires of the many directors attending the Congress, three years have elapsed and not a thing has been done for the re-organization of the Cecilian Society. Due to the lack of experienced men, it was quite natural that these diocesan commissions should approve of every sort of music that came to their attention. It came to such a pass that composers who had failed in writing for concert or theatre, wrote successfully for the Church. They selected members of the commission as patrons who accepted their music, regardless of its faulty technic or liturgical form. It also happened that when some real artist who was technically far more advanced and followed the trends in modern music ventured to write church music of a more elaborate character he met with difficulty with the Diocesan Commission.

It is nevertheless true that during the past years there has been no dearth of magazines which have attempted to circulate good music in Spain. These very magazines, either because the readers wanted easy music, or because the staff had no accurate knowledge of the nature of correct modern Church music, have broken down the morale of good taste for figured Church music. In order to escape financial ruin, the magazines felt obliged to offer what would seem practical music, the more the better.

Concerning organ music in the Spanish churches, we must acknowledge that with the exception of the very few organists who were trained in France under J. Bonnet, Ch. Tournemire and M. Dupré, and have acquired a repertoire of classic music, the majority simply improvise without the slightest notion of the tremendous importance of their position in the house of the Lord.

During the last twenty-five years local composers have rendered a very real service to congregational singing. But Spain has no official collection of hymns that would be deserving of rendition by the people generally. Hence, it will take a long time before hymns that may be sung creditably by entire congregations will be produced, hymns other than Gregorian, which may compare with the German hymns both of the Catholic and Protestant churches.

Spain has time and again given evidence of the enthusiasm and consequent success that may be attained in the performance of liturgical music. Gregorian Chant would meet

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Question and Answer Box

Conducted Monthly by DOM GREGORY HÜGLE, O. S. B.,
Prior Conception Abbey, Conception, Mo.

Send your Questions to Father Gregory, they will be answered in this column without reference to your name.

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Q. "Why has the Church such a high regard for Gregorian Chant?"

A. Because it harmonizes so well with the sacred text and lends itself so admirably to the requirements of sacred liturgy.

Q. "What is meant by sacred liturgy?"

A. Liturgy is the Church's public worship to God. It comprises Holy Mass, the Divine Office, and the Sacraments. A more up-to-date definition says: "Liturgy is the life-bestowing and life-preserving operation of the Church in her mysteries" (Dr. Pius Parsch).

Q. "Why does Gregorian Chant, more than any other form of music, fit so well into the liturgy?"

A. Because it assumes the very form of the spoken word; it portrays the meaning of words, phrases and sentences. For this reason it is justly called "*spoken music*". By it we are enabled to pass quickly from prayer to song and from song to prayer.

Q. "What other reasons commend the sacred chant?"

A. 1) It is essentially unison and consequently enables any number of singers to take part therein; 2) it enjoys untrammelled movement and creates its own harmony in virtue of the lively rhythm; 3) it gets away from text repetitions, which often become so annoying in part-singing.

Q. "Which is the highest encomium that can be bestowed upon Gregorian chant?"

A. It is the vivid embodiment of the all-around unity in Christ's Eucharistic Sacrifice, where out of many grains arises one bread, out of many berries, one measure of wine, and out of many voices, one unified chorus.—"One God, one Mediator, one Church, one Faith, one voice."

Q. "But what about the wonderful, thrilling music of our great composers?"

A. Any music, however beautiful in itself, which by reason of its character, or by its independence of form, attracts to itself the attention due to God, cannot be held as the ideal

church music. The very music that might be great as an opera or an oratorio, becomes the reverse when used as a liturgical prayer.

Q. "Is Gregorian chant, then, a prayer?"

A. Yes, Gregorian chant is nothing but prayer. It clothes the sacred text with melodies of a religious gravity so striking, a pathos so tender, and at the same time of such supernatural peace, as to raise the mind of man from all thoughts of earth to a desire and love of heavenly things.

Q. "Does the Church permit Classical Polyphony and Modern Music?"

A. The Church has no objection as long as they possess the characteristics of the supreme model, namely the spirit of prayer and the form of liturgy. It must always be remembered that the music must be in holy servitude to the Holy Sacrifice of the Mass, the centre of the Church's liturgy. If classical polyphony and modern music in any way distract from the form set by the Church they are not to be used in the Divine services.

Q. "But Gregorian chant is dreary, dull, nay dead, in comparison with the thrilling music of the day."

A. A stirring, exciting element in music is wanted to drive away the fatigue of the soldier, or to animate the movement of the dancer, to describe a lively scene on the screen or to accompany the merrymaking of youth. But when man appears before God to offer the tribute of adoration, and to appease God's anger by bringing sacrifice (the highest and holiest sacrifice: The Divine Victim) the situation is different. Merrymaking is at an end; thrilling music must make room for reverent and religious strains. Gregorian chant is endowed with unusual depth and dignity, with an element both sublime and impersonal. To call plainchant dreary—dull—dead, can only be excused on the charitable plea: "Father forgive them: they know not what they are saying."

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Q. "Is it not proper in psalmody, when most exciting moods are voiced, to resort to dramatic means of expression?"

A. This has been done in the so-called "*Concerted Vespers*", in polyphone setting. We have records of such Vespers lasting four and more hours. Pius X has banished them for good from the church. Psalmody pours the oil of the divine unction upon the troubled waters of lyric excitement; it points to the harmony that will follow in the end; a rainbow of peace is seen to rise above the distant horizon.

Q. "Why do we look for the thrill, the excitement, the enjoyment, even in church music?"

A. 1) Because we are the children of a fallen race, always seeking our own pleasure; 2) because our cunning adversary aims at depriving us of the fruits of Holy Mass; 3) because we do not meditate. If we would think of our sins and of the punishment due to sin, we would also gain a greater appreciation of the Sacrifice which is renewed in every Holy Mass in atonement for our sins.

Send Your Questions To
Very Rev. Gregory Hügle O. S. B.
Prior, Conception Abbey, Conception,
Mo. No names will be printed.

BOSTON NOTES

From "*The American Organist*"
(Feb. 1933)

The Church of the Immaculate Conception never was more dazzlingly lighted than on Christmas Eve. The doors were opened an hour before midnight and the people came in droves. (My interest in this particular church dates back to Christmas Day in 1884 when Mozart's "Twelfth" was given without cuts under the direction of Edward G. MacGoldrick, for a time the successor of George E. Whiting; the "Hallelujah Chorus" by Handel was sung at the close, and at Vespers was sung Gounod's "De Profundis" also with orchestra.) The choir, directed by James Ecker, sings uncommonly well and especially should be noted the rare blending of tone in the a-cappella music. After a carol service of much merit, before a congregation that filled every nook and corner of the large edifice, there was sung the new "Missa Pontificalis" by J. J. McGrath.

This is music of outstanding value. It is very devotional. Not at all theatrical. Evidently by a composer who fully appreciates the requirements of music in Roman liturgy. Such a service was inspiring throughout the more than two hours before being concluded by a well-played Tannhauser March for postlude.

—S. Harrison Lovewell.

IMPORTANT NEW BOOKS

Appropriate As Gifts
At Ordination, Vow Day, etc.

How To Sing Plain Chant by Fr. James Harrison, O.P. A handbook on Gregorian Chant for choir masters and vocalists, with bibliography. Discusses notation, the modes or tones, rhythm, the pronunciation of Latin, psalmody, and accompaniments. Chiefly for Dominican Choirs, but very widely useful because it presents the standard "classical" plain chant. \$2.00.

Common Carol Book. A collection of Christmas and Easter hymns in Latin and English with Gregorian music. Illustrated and decorated with original wood-block engravings by David Jones and Eric Gill. \$5.00.

Cantica Natalis. 20 hymns in plain chant. Large Folio size (21" x 14") on thick hand-made paper, type set and printed by hand, lavishly embellished by original wood engravings by David Jones, Philip Hagreen, and Desmond Chute. Bound in brown sail cloth. A limited edition of 95 copies, numbered, and initialed by the printer. \$100.00.

Liturgical Latin by A. M. Scarre. A much-needed book on the specialized and simplified Latin for Church use, written by an authority. \$2.00.

BRUCE HUMPHRIES, INC.
Catholic Book Dept.
470 Stuart Street, Boston

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Music Fundamentals

(Concluded)

By REV. REMY ZADRA, D. D. (Rome)



VESPERS

The name Vesper or evening star denotes a service that takes place in the late part of the day.

The second Plenary Council of Baltimore (1868) expressed the wish the complete Vespers be sung on Sundays and feasts in all Churches, as far as possible according to the Roman fashion. . . (Decree No. 379). To facilitate this devotion the Sacred congregation of Rites declared that in churches where the Vespers are not imposed but sung for the devotion of the people." The Vespers may be taken from any office".

For scarcity of voices or some other grave reasons the psalms, hymns and Magnificat may be recited "recto tono".

The parts of the Vespers are: 1) Opening, 2) five psalms with corresponding antiphons at the beginning and at the end of each one, 3) Chapter or short reading from the Bible, 4) Hymn, 5) Versicle and Response, 6) Psalm "Magnificat" with its antiphon, 7) Final antiphon to the Blessed Virgin.

On account of the primary importance of the Psalmody in the Mass (remember the Proper) and in the Office, the singing of the Psalms deserves special consideration.

There are as many tones of Psalms as there are modes, viz. eight. The tone of the psalm is given by the mode of its antiphon.

In the tone of the psalm one must distinguish: 1) Intonation, 2) tenor or dominant, 3) flexa, 4) middle and final cadence.

1) Intonation

Every tone has its own intonation; if in the intonation there is any group, this can never be divided in different syllables. The intonation is sung for every verse of the Magnificat, Benedictus and Nunc Dimittis but only in the first verse for the other psalms.

2) Tenor or dominant

Tenor is the reciting or declamatory note for all the words between the intonation and

the cadences. The recitation must be in a declamatory and not in a reading style and, if possible, not interrupted by breathing.

When the verse is too long, a pause is necessary; this pause, if in the second part of the verse, is marked by a cross. If it is in the first part of the verse it is preceded by a lowering of the pitch. The voice comes down a tone but when the tenor is DO, it comes down a third. This lowering is called "flexa".

3) Cadence

The cadence is a characteristic inflection closing the first (called median or suspensive cadence) and the second part of the verse (final or conclusive cadence). There is only one median cadence for every tone but there are very many final ones and the reason for this is to make a better connection between the end of the psalm and the following antiphon.

The cadences are of two kinds: Cadence of one accent, e.g. pater (formed by two notes, the first higher than the other) and cadences of two accents consisting of four syllables, first and third accented second and fourth unaccented. e.g. mater mea.

The cadence of one accent has two notes or two groups, the cadence of two accents has four notes or four groups; the groups of notes in the cadence are indivisible.

In case one or both parts of the cadences have a word of three syllables with only one accent in the first one (Dominus), then this accessory syllable has to be sung in the same pitch as the second or unaccented note of the cadences and for this purpose in the edition there is one extra note of peculiar shape.

What is the *abrupt* or *suspensive cadence*? It is the median cadence of the 2, 4, 5, 6, 8 tones that ends on the first or high note of the cadence when there occurs a monosyllable or Hebraic word. e.g. "occisus est. . . Deus Israel."

In the above instances the last note of the cadence is not sung. (Ferr. 173)

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PRONUNCIATION

A correct pronunciation is of the highest importance for every kind of singing but it is especially essential for Gregorian chant, which in many instances is nothing but a solemn declamation of the sacred text and always the true comment of the words.

For a correct rendition of the text one must pay attention to: 1) the syllables in obtaining accurate and clear pronunciation; 2) the words, in giving them a convenient accentuation; 3) the incisa, phrases and musical periods, in distinguishing them with proper pauses and breathings.

We have already talked of the different divisions of the musical sentence in the Gregorian (See Compound rhythm and breathing marks). Something has also been said about the mild nature of the Latin accent that should be rendered rather by softening the unaccented than by stressing too much the accented syllables.

For the benefit of the singer not acquainted at all with the Latin language, we must give a few points for the pronunciation of the syllables.

It may be of some help to state beforehand this general law: In reading Latin one must pronounce everything he sees and one must be careful to avoid any additional sound especially at the last syllable of the word. The singer knows already the correct sounds of the five Latin vowels. The above law has a few exceptions: 1) a or o followed by e are silent, (e.g. poena, coronae are pana, korona) if it is not marked different by two dots in the top of the second vowel, e.g. aeris. 2) g followed by n has the combined sound which has not equal in the English language, but it is close to the pronunciation of onion.

The c has a soft pronunciation before e, i, y and the combination ae, oe, e.g. cimis, caeteri = chinis, chateri; in all the other cases c sounds like k, e.g. corona, credo = korona, kredo.

G also is soft before e, i, y, ae, oe as in "general"; in the other cases it has a hard sound as in "garden".

Sc does not sound like double s, but something like sh, e.g. (shall) descendit=deshendit.

X before a consonant has the sound of ks, e.g. extant excelsis = ekstast, eksclsis.

[The End.]

Note: Father Zadra, having been transferred to Rome, will henceforth serve as our Roman Correspondent, supplying news and items of timely interest.

OUR MUSIC THIS MONTH

[Last month we requested our readers to write and tell us what kind of material they wished in THE CAECILIA. A very large number asked for short organ numbers. One important musician asked for some unison music, but the majority asked for easy two or four part numbers. Accordingly we present the following series. Music of this type will be augmented by classical polyphonic music occasionally for the readers who want something unusual in this style.

Notice the composers represented, French, Italian, German and American in this issue, devoted to "easy music". Let us know the kind you want!]

Entree

by Vierne

This little piece is by one of the most famous organists in French music history. It indicates that a great composer can present a simple piece as effectively as a larger work. It may be found useful for use throughout the entire year, and provides a good composer's name for your advertised program.

Crux Fidelis, Adoramus Te, Pie Jesu

and Laudate Dominum M. Mauro-Cottone

These compositions for unison choirs are from a new collection now in preparation. They may be sung by one voice, thus providing material of dignified churchly character, where so little real Catholic music is found. Unison choirs have little, inexpensive music at their disposal. Many choirs might make fine programs in unison, where they do only mediocre work in part singing. These may be done "a capella".

Two of these numbers will be found immediately useful for solo use,—Crux Fidelis and Adoramus Te. The Pie Jesu adapts itself to any Requiem and the Laudate offers a chance for the singers to have a change from the one they now happen to use. All have the accompaniment designed by a master of the organ, which amplifies the effect of each piece properly, if used.

More of this series will appear next month.

Hymns to the Blessed Virgin Srs. of Mercy

For the month of May these pieces will be found adaptable for unison or two part singing. The reader will note that the accompaniment is so arranged that it may be sung by four voices. These hymns are approved in the St. Gregory "White List" latest edition.

Four Benediction Hymns

Paul Tonner

This easy group lends itself for use by two or four part choirs. It provides music for two services, without repetition. The sets are approved in the latest "St. Gregory White List", and are by a composer not unknown to Caecilia readers. Prof. Tonner has a practical grasp of the needs of volunteer choirs, and although his own work is associated with Seminarians, he contributes much for the average mixed voice choir. While this music here, is homophonic essentially, there is enough motion in the parts to interest the singers . . . and there doesn't seem to be any end to the demand for Benediction music.

School Songs Ven. Sr. M. Cherubim, O.S.F.

Continuance of the series actually in use in parochial schools of large mid-western diocese.

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COMMUNICATIONS

From AN ANGLO-CATHOLIC

To the Editor of THE CAECILIA:—

The article entitled "What is killing High Mass" and the very able and scholarly statements for the opposite view, under "Questions and Answers" by Dom Hügle, in the current number of THE CAECILIA interest me deeply, for they are descriptive of a like situation which I have had to meet in my own work as choir director in an Anglo-Catholic church over a period of more than twenty years.

At this time there is no need of arguments in favor of the use of Plainchant and the polyphonic music of the best period,—the Highest Authority has spoken. There are however a few practical thoughts I have not seen expressed in your columns, which may possibly interest some of your readers.

I am convinced that the greatest factor in causing so many people to dislike Plainchant is the organ. Magnificent organs and fine playing have indisputably their place in making more glorious the worship of God in His Church, but they most certainly were never intended to dominate and usurp the place of the singers. Choirs are so wedded to the idea that it is difficult to sing unaccompanied by the organ, that only by a radical change in the routine of rehearsals in most choirs, can it be rooted out. Do not rehearse with the organ or other instrument until the music is thoroughly and completely learned. Then, and then only, add a very soft organ accompaniment, preferably one which does not contain the melody itself but is merely a soft background of appropriate harmonics. If the organist is incompetent to do this, it would be better to sing the Chant unaccompanied, reserving the organ playing for Preludes, Postludes and after the Proper Offertorium.

No organist, however skilful, can render the melody itself with all its shadings and nuances; the nature of the instrument as well as the fact that the Chant was composed long before organ tone, as we know it, was dreamed of, and was written solely for the human voice, makes this impossible. Teach the choir to read the Gregorian notation. This is an easier matter than most people imagine. Have them sing the various neums to the different Italian vowels and also as exercises in solfeggio, giving great attention to the shading.

It is true that not all the Plainchant melodies are equally beautiful but they are all equally expressive of the Sacred Texts. Begin with the words. Be sure that each singer knows not only the proper pronunciation of every word but also its meaning and the sense of the text as a whole, its place in the Liturgy and relation to the teaching of the particular Feast or Solemnity, (if a Proper). The melody should not be attempted until the singers can read each phrase intelligently and expressively. In taking up the more difficult melodies, such as the Gradualia, it is wise to give individual training to two of the best singers before rehearsing the full choir.

It is surprising to find how quickly a choir will learn to love to sing "a cappella" not only the Plainchant but more modern music, if the practice is persevered in and the music judiciously chosen, and the choirmaster truly in love with his work, as he should be. I doubt if many people would stay away from High Mass because of the proper music being sung, if it were properly rendered, and the universal appeal of the human voice when well trained not obscured or obliterated by an ever-dominant organ. Only the die-hards, so long fed on the saccharine banalities of Gounod and the worldly glitter of Mozart and Haydn would be compelled to seek their musical fare in the Opera House or from the radio, and even they in most cases would become reconciled when the Church's own music is sung by well trained voices, always more beautiful by far than any instruments made by man.

Wishing you and your valuable magazine continued success, I am

Most respectfully yours,
EVERETT TITCOMB,
Musical Director.

Church of St. John the Evangelist,
March 8, 1933. Boston.

From A CATHOLIC ON CHANT

Dear Sirs:

The question, "What is killing High Mass?" raised in your March issue is a pertinent one and interesting to all thinking Catholics.

It is inevitable that this matter should receive attention in view of the world wide movement for liturgical observance.

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No doubt the prevalent idea that High Mass is long is partly to blame. Yet, it seems that considering the increased use of the daily missal a course of instruction on liturgy would awaken our people to a realization of the beauties of this service, thereby stimulating attendance.

There is no argument as to the type of music which should be employed. The *Motu Proprio* of our late Holy Father Pius X leaves us with no alternative, but to follow. Any church musician possessing the requisite catholicity, intelligence, and musical equipment may readily find in this document a criterion for all values in church music.

The Gregorian Chant possess all the essentials of true church music—suitability to the text, symmetry of design, purity of diatonic melody and great variety of tonality,—a truly aesthetic vehicle for the musical expression of the texts in unisonal melody. The additional accompaniment is a departure and always detracts from its pristine purity, aesthetically, altho it is permitted and even advised when necessary. In order that we appreciate its beauties chant should be approached as we would approach any other art. We should first consider specimens which are within our comprehension and gradually proceed to an understanding of the more difficult types. This plan unfortunately is not the one usually followed. A tune tickles the ear but all ears are not attuned without education, to true beauty. Many great composers of church music are unknown, while many well known composers have produced church music which is poor art.

Classic polyphony both as a secular and sacred art reached its zenith in the 16th century, and, as choral art, has never been surpassed. We, therefore, turn to it as we do to architecture, painting, sculpture, stained glass, vestments, or to any other art; to the period which produced its highest development.

The decline in church music began at the rise of the opera and oratorio and steadily declined as these schools progressed.

Let us now consider modern music. Modern church music is not bad because it is modern, but because it is poor ecclesiastical art. If it possesses the necessary qualities of good church music, it is of course acceptable.

Under no circumstances let us substitute inferior music for true art.

Commissions composed of men with proper training for this work will find no difficulty in determining the merit of any composition. They should be carefully appointed and their mandates should be rigidly enforced.

The same adverse element is working today against good church music that worked throughout its decline.

Vanity of composers who substitute the spirit of secular performance for the spirit of the House of God; vanity of the choirmaster who dishonours the position he should respect, in order to attract attention to his "concert" rather than enhancing the beauty of the service and heightening the devotion of the faithful at the altar of God; vanity of the singers who detract by; their operatic and concert solos, and, (especially in later years), tawdry sentimentality.

If it were necessary to revert to the type of sacrilegious music of pre *Motu Proprio* days it would be better to abandon the cause of church music. But, this is not necessary. Man from time immemorial has poured forth his praise of God in song and will continue to do so until the end of time.

A reorganization of the music scheme of our dioceses which would entail no greater outlay, but distribute choirmasters according to rating of parishes, would encourage, through a merited attainment of honour, our better fitted Catholic church musicians and provide incentive to a large proportion of sorely needed capable persons.

With sincere hope that this discussion may bear wholesome fruit, I thank you.

T. FRANCIS BURKE.

Steinert Hall, Boston.

ON PROGRAMS

To the Editor of Communication Column:

Dear Sir:

The writer has been perusing the January and February numbers of the *Caecilia*, with special attention to the programs of Christmas music presented in various churches throughout the country. It is a pleasure to see the great improvement in the choice of material being sung by our choirs, and one can not help but contrast our present day programs with those of ten or even five years ago. However there are still faults to be found, and the writer desires to point out several found among the programs submitted to the *Caecilia*.

Several choirs, one in a cathedral, sang "Adeste Fideles" or some other so-called Communion Insert during the distribution of Holy Communion, when at a high mass only

the music of the mass may be sung, the exception being the addition of a supplementary offertory, if there is sufficient time. One choir sang during the distribution of Holy Communion not only the "Adeste Fideles" but German traditional carols, thereby violating two rules, the one mentioned above, and the one that nothing may be sung in the vernacular during a high mass.

At one solemn pontifical mass, a march was played at the entrance of the celebrant, and "Ecce Sacerdos" as a recessional thus reversing the proper order. I wonder by what authority this was done.

Another choir sang among other carols, "Hark the Herald Angels Sing". As we all know the words of this song were composed by Wesley, one of the founders of Methodism. Our music should be Catholic in source, both in text and music.

I also noticed that in only one instance where the last mass of the day was a high mass, was the "Asperges" sung before mass. The supposition is that the organist forgot that Christmas in 1932 was also a Sunday.

In several cases the "Adeste Fideles" was written "Adeste Fidelis", an impossibility in Latin Grammar and sense. I do not think this was a typographical error, for it is a mistake all too common in Christmas programs, no matter where published.

On several programs, the names of soloists were listed. Solos and soloists, as such, are not approved by the Church. The singing should glorify God and not the individual singer.

I should like to say a few words with regard to the proper form of arranging a program for publication. Of all the programs submitted, the model is that of St. Gerard's Church, San Antonio, Texas. The order should be somewhat as follows:—

Processional	Name of author	
Asperges me (or Vidi aquam)	"	"
(Ecce Sacerdos if pontifical mass follows)		
Proper of the mass:		
Introit, Gradual, Offertory		
Communion	"	"
Ordinary:		
Kyrie, Gloria, Credo, Sanctus, Benedictus, Agnus Dei	"	"
Supplementary offertory	"	"
Recessional	"	"

Does this not look better than the usual messy and disorderly arrangement? I like the ruling of one of our bishops that any program of church music intended for publication in a secular or religious paper in his diocese must first be submitted for approval to the censor appointed for that purpose. I would like to suggest that it would be very timely and helpful to organists, if in some future issue of the *Caecilia*, there would be an article dealing with this one subject of the proper arrangement of programs for publication. Some of the specimens seen in our local papers last Christmas, (and this city is no exception) were unintelligible, disorderly, and in their purpose to be showy, made one just a little bit ashamed that some of our organists knew so little and that some of the pastors cared less, about what should be sung in a Catholic Church.

The above expressions are only intended to be helpful in the cause of really Catholic music. They are not the opinions of one individual or a crank, but the wishes of the Church..

Yours, in the interest of better
compliance with the *Motu proprio*

A. G. HOFFERKAMP, M.D.

CHURCH MUSIC IN SPAIN

Continued from Page 120

with a ready welcome among the Spanish people, which still retains a rich heritage of folk songs that closely resemble Gregorian Chant. Women have never been admitted to the choirs, and the orchestra which was banned by the *Motu Proprio*, has been excluded since then. The Masses of the Viennese classicists, which artistically are so excellent, or of the Italians of the decadent 19th century, which are so worthless, have no place in Spanish Church music. But, notwithstanding all these advantages, Church music in Spain just now lacks the necessary impetus for the current liturgical movement.

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NEWS FROM GERMANY

A new form to make the faithful share in the liturgical divine service has been found out by the composers Prof. V. Goller (Vienna) and J. G. Scheel (St. Gallen) who published some masses under accompaniment of an organ, in which—besides a large and a small choir ("schola")—the entire number of the faithful is employed. Goller and Scheel so try to fulfill the papal demand to make the faithful share in the liturgical divine service.

The "International Society for a Revival of Catholic Church-Music" will hold the meeting of this year at Aachen, in autumn. On the whole, works of foreign composers will be performed.

In July the *Cäcilienverein* of the archdiocese of Cologne will hold his 50th general meeting at Cologne. There will be performed exceptional works of Rhenish composers.

OLD MUSIC OF MASS IS SUNG FOR FIRST TIME

WAS WRITTEN BY
OBSCURE COMPOSER

Manuscript Found in Library at Cambrai, France; Composer Lived from 1465 to 1528.

PARIS, March 2—An event of both artistic and religious importance marked the latest celebration of the monthly Mass for Peace, at which the Cardinal Archbishop of Paris Pontificated in the Basilica of the Sacred Heart. It was the first rendition of a very old Mass recently reconstituted after great labor.

The manuscript of this Mass "Christus Resurgens," was found in the communal library at Cambrai. Its composer, Louis Pulaer, choirmaster at Notre Dame de Paris, lived from 1465 to 1528.

The director of the Liturgical and Musical Review, Abbe Delporte, rearranged the manuscript and published it in modern notation. This brings to light the talent of a great master whose name, until now, has remained in obscurity. The Mass has won the praise of all the musicians and authorities on such matters who have studied it.

The Societe Francaise de Musicologie is organizing a public rendition of the Mass and another will be given at the Academie des Beaux-Arts under the auspices of the Union of Chapel-Masters of Paris who wish to render this special tribute to their confrere at Notre Dame of four centuries ago.

SCANDICUS AND CLIMACUS

Continued from Page 114

(These are two of the questions in answer to which there is usually difference of opinion—that difference being the matter of personal taste—however an infallible precept is "Give the Church the benefit of the doubt". Don't bring into the service any music, no matter how much you like it, if you have the faintest suspicion that it may produce the ill effects mentioned above.)

3.—Does your style of music tend to create a distaste for the authorized Plain Chant? Whether we like it or dislike it, the fact is that Plain Chant is the authorized song of the church, and some chant should appear on every program. If nothing but modern music is programmed, from one year to another naturally, people are going to become accustomed to figured music and thus the chant becomes distasteful, to the singers and congregation because of its different style."

Proceeding further we venture the opinion that music appealing to the emotions is essentially unsuitable for ecclesiastical services. Worship is at its best when it is a rational procedure, and whatever tends to appeal to the mind, rather than to the senses in this field, is desirable. Too often the charge has been made that Religion is emotionalism.

FIFTY HYMNS (Continued from Page 116)

H 15; Ch 33; With gladsome voice and holy mirth.

M—The melody, "a genuine Christian jubilation for the merry, blissful Christmastide" (in the original with a Latin text mixed with German, the well known *In dulci jubilo* by the Blessed Heinrich Suso O.P. [1280-1365]) is found in its present form in Vehe's hymn book 1537, but is older, as earlier MSS contain fragments of it; it is perhaps contemporaneous with the original bilingual text.

T—by Patrick J. Cormican S.J.

1—ecstatic strains = enraptured, joyous songs.

3—creation = all created things. Exiled = poor banished sons of Eve. (*Salve Regina*)

H 16; SM 183; A 14; O Glorious Night.

M—The date of the oldest source of this refreshing tune is 1800.

T—from Roesler's "Psallite" (with changes).

E—2—*falls* = comes down on them, fills their hearts. *He* = the angel. *Thralls* = slaves.

3—foreshadowed = foretold.

4—explore = search.

5—Word = the Son of God, the Logos.

[To be continued]

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Music Appreciation

BY SISTER MARY CHERUBIM, O.S.F.

Directress of Music, St. Joseph Convent, Milwaukee, Wis.



"Music is calculated to compose the mind, and fit it for instruction."

—ARISTIDES.

*"No musician ever held your spirit
Charmed and bound in its melodious chains,
But be sure he heard and strove to render
Feeble echoes of celestial strains."*

—ADELAIDE A. PROCTER.

LESSON FOUR

A MUSICAL SENTENCES COMBINED

Just like the stories we read in books are made up of a number of sentences, so also in music we find that composers make up their musical stories by combining musical sentences. Although each musical sentence may contain two or even more musical ideas, as we have learned in previous lessons, yet, if we listen attentively we can easily feel when a musical sentence comes to a close. I shall now play quite a lengthy piece, and you tell me how many musical sentences or periods it contains.

Play: 1) Waltzer (Schubert, Op. 9-b)

V.R. 22374-B*

Children count on their fingers the number of musical sentences or periods this waltz contains. (It contains six sentences.)

Play: 3) Deutsche Taenze, (Op. 33, No. 6 and 7, Schubert)

V.R. 22374-B*

Lead children to discover that the first musical sentence is quite long, and that we can hear distinctly when the first phrase ends (in measure eight); then let them count on their fingers how many periods the entire piece contains. (It has five periods. The first is a 16-measure period, and the other four are 8-measure periods.) Children need not recognize the number of measures, but the teacher should make sure that they feel the close or finality of a sentence.

Ask the class what kind of dances they have heard. (Waltzes). State that they were composed by FRANZ SCHUBERT. Show picture of the composer. Write his name on the board, the class reading it aloud. Relate some incidents of the great master's life:

FRANZ SCHUBERT is considered the greatest song composer that ever lived, because he has written more famous songs than any other composer. However, he also composed much music for orchestra, for various solo instruments, and for choruses.

Schubert was born in Vienna in 1797. His father was an excellent school-teacher, but he

was very poor. He could play the piano and violin, and when Franz was seven years old, began to give him lessons. Little Franz showed great talent, and within a year could play duets with his father.

Franz had a beautiful voice. His father, wishing that he should sing in the church choir, asked the choir-master, Mr. Holzer, to give him singing lessons. Mr. Holzer had very much pleasure with his pupil, for Franz loved to sing, and thus made rapid progress.

When he was eleven years old, he was allowed to sing in the church choir of his home parish. His beautiful voice attracted much attention, and after a short time, he was appointed solo singer in the Emperor's choir at Vienna. Those who sang in the Emperor's choir were accepted free of charge at the Emperor's school. Little Franz, whose parents were poor, was happy to get his schooling free, and so attended this school. As he could play the violin well by this time, he took an important part in the school orchestra. Every day the orchestra boys practiced, studying compositions written by the great masters, Haydn, Mozart, and Beethoven. Little Franz especially loved to play the compositions by Beethoven.

Soon he began to write compositions himself, but he was so poor that often he had no paper to write on. Then a friend, by the name of Spaun, would supply him with paper. Very often, too, he suffered from hunger and cold, for the rooms where the boys studied and practiced were poorly heated, so that their fingers were often stiff and cold, making it difficult to play or write. The meals that were served were also poor, and many times these boys did not have enough to satisfy their hunger.

When Franz was fourteen years old, his good mother died. A year after her death, his father married again. Franz's new mother was very kind and good to him, and the poor boy was happy to again have a mother who loved him.

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When he was sixteen, he left the school. Although he disliked teaching, he was glad to get any kind of work, as he was so very poor. He, therefore, accepted an offer to teach in a country school, the same school his father taught. His spare moments he devoted to writing beautiful music.

Later, he went back to Vienna, and it was in this city that he spent most of the rest of his life. He was extremely poor. Once he lived in a garret of an old house, and being too poor to own a piano, a friend let him come to his house to practice. He wrote many compositions, but they brought him very little money. Since his death, however, publishers of his works have made thousands and thousands of dollars by selling his music.

Schubert died one year after the great Beethoven had passed away. For more than thirty years they had lived in the same city without having met, although Schubert was a great admirer of Beethoven, who was twenty-seven years his senior. Schubert used to go to the same restaurant where Beethoven went, just to see him at a distance, for he was too bashful to venture near him or to speak to him. When Schubert was about twenty-five years old, he wrote a composition and dedicated it to Beethoven. This he presented to the great master in person, who, being now completely deaf, handed him paper and pencil to write down what he wished to say. Schubert could not think of a word to write, and when Beethoven opened the roll of music, Schubert rushed from the room. When he was out on the street, all that he had wished to say to his beloved Beethoven came back to him, but it was too late. Later, when he heard that Beethoven liked his composition and often played it, he was very happy.

When Beethoven lay dying in 1827, Schubert went to see him. Five days later, he was honored to be one of the torch-bearers at Beethoven's funeral. When, after a year, death also called him to his heavenly home, one of his last requests was to be buried near the master he loved and admired. His friends fulfilled his wish and buried him as closely as possible to Beethoven, for he lies only three graves away from the master he adored.

Schubert died in 1828. During his short life he had written nearly one thousand pieces of music, of which close to six hundred are songs.

We shall now listen to a beautiful Serenade composed by Franz Schubert.

Play: SERENADE (Schubert) V.R. 21253

B MUSICAL PATTERNS

If a story writer were to repeat the same sentence over and over again, the result would, indeed, be a very uninteresting and monotonous piece of literature, which no one cared to read. Now, in music, if the composer wishes to write a beautiful piece, and not an uninteresting and monotonous one, he does the same as the writer of good stories: he uses different kinds of sentences. Every piece of music, in order to be beautiful, must have Unity and Variety. Unity is obtained by repeating the same musical sentence a reasonable number of times, and Variety is secured by inserting contrasting musical sentences.

Play the composition stated below. Children first listen to the entire piece, noting the number of sentences it contains. Then, while the record is being played the second time, children write the letter A for the first sentence, and whenever that same sentence reappears they mark it again with A; but, when a different tune appears, they mark it B; and should a third different tune appear, they mark it C.

Play: RENDEZ-VOUS (A letter) V. R. 20430* (Pattern: A B A C A)

Which sentences give the music unity? (The sentences marked A).

By which sentences is Variety obtained? (By the sentences B and C).
Then proceed as follows:

Show picture of MOZART. Write his name: WOLFGANG AMADEUS MOZART, on the board. Children read the name aloud. Relate some instances from his life:

Every girl and boy wants to know something about Mozart, whose music, though written long ago, we not infrequently hear when "listening in" at the radio. WOLFGANG AMADEUS MOZART was born at Salzburg, Austria, in 1756. He showed remarkable love for music when he was only three years of age. He used to climb into the chair in front of the harpsichord, an instrument somewhat like our piano, and pick out tone combinations that sounded pleasant, and in this manner he could busy himself for hours at a time. With eagerness he listened when his sister, Marianne, who was also very talented, was given her music lesson.

His father, seeing how much the little boy enjoyed music, began teaching him easy little pieces. The happy boy learned with great

ease and also remembered what he had learned. Very soon he was ready to play from notes, and so his father wrote little pieces for him. Seeing his father write music aroused in little Wolfgang the desire to compose pieces also, but as he could not yet write, he composed them at the harpsichord, and his father wrote them down on paper for him. However, he was soon able to write his own compositions.

The father marveled at his children's progress and decided to travel with them. Wolfgang was now six, and his sister eleven years old. Marianne could play the harpsichord very well, and little "Wolferl", as he was then called, could not only play the harpsichord, but also the organ and the violin. Therefore, in 1762 he took the children to Munich and to other large cities in Germany. In Vienna the Emperor sent word to the father that he wished to hear the children play. When they came to court, little Wolferl was so happy that he jumped into the lap of the Empress, then, throwing his little arms around her neck, kissed her heartily in real child fashion. The ladies at court went wild over him. The Emperor, after hearing him play, was much pleased. He joked with him, made him play with the keyboard covered, and when he saw that Wolferl did not become confused, called him a little magician. The happy visit came to an end when the boy took scarlet fever. As soon as he had recovered, the father took the children back home to Salzburg.

(If pictures representing Mozart playing at court, or showing him in any other phases of his life, are at hand, show them to the class.)

We shall now hear a composition composed by Mozart and played on a harpsichord. It is too bad that at Mozart's time the phonograph had not yet been invented, for we then most certainly would be able to hear how wonderfully he played.

The harpsichord was in shape similar to that of the grand piano of today. It is sometimes called the "great-great-grandfather of the piano". (Show picture of both the harpsichord and the grand piano.) Although the tone quality was somewhat like that of our piano, it was impossible to play soft and loud tones on the harpsichord. Much of the music now played on the piano was written for the harpsichord.

Play: TURKISH MARCH (Mozart)
V.R. 1193

Children note that all the tones are of the

same degree of loudness. Play the record again, and while the music is being played, mark the pattern on the board for the class. It will be:

A A B A C C D D E D C A B A C Coda

Now play the record once more, and let a child go to the board, and, with pointer in hand, indicate each sentence of the pattern as it is being played. If necessary, lower the speed of the turntable of the phonograph. (The speed of the turntable should not be changed arbitrarily, as all recordings are made at the rate of seventy-eight revolutions per minute. Therefore, unless for some special purpose, this speed should not be changed. To test the speed, place a slip of paper under the edge of the record, and while it is revolving count the number of revolutions, and regulate the speed until the turntable revolves seventy-eight times per minute. Always retain this speed unless, as stated above, for some special purpose a different speed is found necessary.)

Then continue with the life story:

Now, after the Mozart children had remained at home for a year, the father again decided to travel with them. This time they went to Paris, and then to London. People could not do enough to show them how much they enjoyed their concerts. When Mozart was not engaged in concert work, he studied and composed. Later he took a position as court organist to the Archbishop of Salzburg. However, he did not care to retain this position, and so when he was twenty-one years of age, he resigned, and again went on a tour giving concerts in various cities. His mother accompanied him on this tour, but died while they were in Paris. Mozart, who loved his mother tenderly, could not make up his mind to stay in Paris without her; therefore, he returned to Salzburg in 1779, and devoted much of his time to composing. He composed music for the church, for the opera, and for concert. He was successful in whatever kind of music he wrote, but his music brought him very little money. Because he was very kind-hearted, and also because he was living for his art and cared little for money, many people "got the best of him". He was so poor that friends once found him dancing to keep warm, for he could not afford to keep fire in his room, even though it was in the middle of winter. In 1782 he married Constance von Weber, a cousin of the great composer, Carl Maria von Weber, about whom we shall hear later. She

Continued on Page 151

1500 APPLAUD CHURCH MUSIC

*First Choral Concert Wins Enthusiastic
Response in Cleveland*

By Denoe Leedy

The Cleveland Press Music Editor

Severance Hall was the scene Feb. 27, of the city's first religious choral concert presented under the auspices of the forum of the Church of the Savior. The purpose of this concert was to acquaint the public with music drawn from the services of various churches, and in so doing to promote an intelligent attitude toward all religions, regardless of creed.

Five choirs, representing important congregations filled the stage. The auditorium was occupied by 1500 interested listeners, who brought an enthusiastic response to every number.

The choir of St. Ignatius Church under the direction of that splendid musician, Carlo Peroni, performed music of Palestrina, Josquin De Pres and Cyr De Brant, concluding with an effective "Anima Christi," written by the Rt. Rev. Joseph Schrembs, bishop of Cleveland, and an extremely expressive work in English, "Good Night, Dear Jesus," of the Rt. Rev. Msgr. Curry.

The Jewish Center choir, directed by A. Herzog, gave, with the assistance of the Rev. A. Kantor, cantor of the church, examples of Jewish music, the second number, "Lo-Omus" of Nomberg, being especially characteristic of the florid chant, colored with Oriental influence, which is found in the traditional temple music.

From St. John's A. M. E. Church came Carroll Scott with his large choir, singing Rosamund Johnson's "Lift Every Voice and Sing," unofficially known as the National Negro Anthem, and many of the intensely emotional "spirituals," which are among the finest heritages of the race.

The Trinity Cathedral choir, with the distinguished Edwin Arthur Kraft directing from the organ bench, sang works of Sir Charles Stanford, Whitlock and Mathews. A touch of brilliant color was contributed by the St. Theodosius Russian choir. Garbed in the costumes of ancient Russia, they poured forth the

music of Tschaiakowsky, Rimsky-Korsakoff and other composers.

So successful was the concert that Church of the Savior Forum is planning to make it an annual event.

GLOETZNER MASS TO BE REVIVED

Jennie Glennan, organist and choir director of St. Patrick's Church, is planning a revival of "Missa in Festa Duplicibus," a composition of the late Dr. Anton Gloetzner, Washington musician. This mass was first sung with full orchestral accompaniment at St. Patrick's with Dr. Gloetzner directing the choir.

LITURGICAL MUSIC CONFERENCES ARE CONTINUED IN NEWARK

Continuing the series of lectures and demonstrations under the patronage of the Most Rev. Thomas J. Walsh, D.D., Bishop of Newark, Nicola A. Montani, editor of the Catholic Choirmaster and professor of music at the Seminary of the Immaculate Conception, Darlington, spoke on the subject of "The Organ and Organist in the Liturgical Services" last Thursday evening before an audience of 500 organists and choirmasters. The lecture was repeated on Friday afternoon when an equal number of Religious representing every order in the diocese assembled in the Cathedral Hall.

In the course of his remarks, Mr. Montani dwelt on the duties of the organist and choir-master and touched on the subject of organ accompaniment to the chant.

The talk was illustrated with examples of organ interludes and preludes, an interesting feature being the specimen of early nineteenth century music utilized to "supply" recited portions of the text. It was explained that this form of "supplying" was in common use in various countries of Europe, although almost unknown in this country.

Added interest was aroused by the participation of the choir of the Church of St. Vincent de Paul, Bayonne, the Rev. J. F. Dolan, rector. The choir of boys sang a portion of the Gregorian Requiem Mass (Introit, Kyrie, Sanctus and Agnus Dei) and sections of the "Missa de Angelis" (Kyrie, Sanctus), "O Sanctissimi," "Faith of Our Fathers," "Adoro te Devote" and other English hymns.

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The youthful choristers, under the able direction of the Rev. Daniel F. Meehan, rendered a good account of themselves in all the chants and hymns. The tone quality was especially noteworthy in the soft passages. The voices were flexible and of a string timbre in contrast to the usual "flutey" tone. In his explanatory remarks on the program Father Meehan mentioned the fact that daily rehearsal were held outside the regular school hours.

PAULISTS OBSERVE DIAMOND JUBILEE

On January 22, in New York City the Society of Missionary Priests of St. Paul the Apostle, generally known as the Paulist Fathers, began a four-day celebration of the diamond jubilee of the organization.

A solemn pontifical mass was celebrated at 11 o'clock, at which Cardinal Hayes presided, and the Most Rev. Pietro Fumasoni-Biondi, the Apostolic Delegate at Washington, D. C., sang the mass. The auditorium was packed and the service lasted two and one-half hours.

Solemn pontifical liturgical vespers were sung at 3 o'clock in the presence of more than 1,000 nuns and scores of priests and brothers, the service being primarily for members of religious communities.

Service is Colorful

This service was conducted with what is described as "all the splendor of the complete Roman rite," fifteen priests in richly embroidered vestments participating in the liturgy. It was the first time such a rendition was attempted in the United States. Archbishop Fumasoni-Biondi presided on the throne which in the morning Cardinal Hayes had occupied.

In the evening there was a program of motets and oratorio choruses sung by the Paulist Choristers under the direction of the Rev. William J. Finn. The program was broadcast over the Paulist radio station, WLWL. The choristers, who number about 100, also sang elaborate programs at the High Mass and Vespers.

Program Rendered by St. Mary's Choir Buffalo Grove, Illinois

At the Occasion of the 11th Anniversary of
The Coronation of Pope Pius XI
February 12, 1933

Sister Mary Concepta, O.S.F.

Organist and Directress

Asperges Me	J. Singenberger
Proper of the Mass	A. Ed. Tozer
Kyrie, Gloria, and Credo from Mass in Honor of St. Alfons	
Sister M. Cherubim, O.S.F., Op. 23-b	

Offertory Insert—

Jubilate Deo	J. Singenberger
Sanctus, Benedictus, and Agnus Dei from Mass in Honor of St. Alfons	
Sister M. Cherubim, O.S.F., Op. 23-b	

AT BENEDICTION:

O Salutaris Hostia	J. Singenberger
Oremus Pro Pontifice Pio	J. Singenberger
Te Deum	J. Singenberger
Tantum Ergo Sacramentum	J. Singenberger
Blessed Be God	O. Singenberger
Laudate Dominum	J. Singenberger

R. I. P.

DOM JEANNIN O.S.B. GREGORIAN CHANT AUTHORITY DIES

The Abbot of Hautecombe (Savoy, France) writes: "Our good and dear Father Jeannin has left us for the eternity, at the time of Matins, taken away by pneumonia, Wednesday February 15."

By this death the scientific study of Gregorian Chant loses one of its brightest luminaries. Dom Jeannin's researches shed new scientific light upon the realm of Gregorian chant, which had been clouded by subjective vagaries; so that the road leading back to musical rhythm from the standpoint of science, now again lies open for liturgical song.

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PROF. O'SHEA CELEBRATES 50-YRS. AS HUB ORGANIST

Has Had Brilliant Career in World-Wide Music Circles

Music circles and directors of education in Boston are extending congratulations this month to Prof. John A. O'Shea, director of music in the Boston public schools and organist of St. Cecilia's Church, who has just completed his 50th anniversary as organist in the archdiocese of Boston.

Started In West End

Prof. O'Shea was appointed organist at St. Joseph's Church in the West End in 1883 (succeeding James A. Reilly) by the Very Rev. William J. Byrne, who was then vicar-general of the archdiocese of Boston. He later followed Fr. Byrne to St. Cecilia's Church in 1902, where he has since presided at the console in this church.

The Boston musician has been playing the organ ever since he can remember. He is a native of Milton, but his family spent a short time in New York state while he was a boy.

At the age of 10, he was named organist of the Catholic Church in Batavia, N.Y., and was hailed by the New York press at that time as "the youngest church organist in the country." On his return to Boston he continued his studies at the New England Conservatory of Music and was graduated in 1885. Two years later he was awarded a gold medal by the Boston University College of Music for original Composition.

Wide Career

Prof. O'Shea has presided at the dedication of many fine church organs. Among those churches are St. Augustine's, South Boston; Park street Church, Boston; Holy Family, Springfield; St. Patrick's, Brockton; St. John's, Hopkinton; Our Lady of Grace, Hoboken, N. J.; St. Mary's, Milford; St. Anne's, Montreal, and the Christian Science Church of Boston.

At the recital in this latter church, it is estimated that 6000 heard the program and over 10,000 were turned away.

The musician has been honored by several expositions, among them the Pan-American in Buffalo in 1901, and the World's Fair in 1904 at St. Louis where he played on the largest organ in the world.

As a composer, Prof. O'Shea's work ranges from devotional music to romantic opera.

He has followed the German tradition in composition, and has often been referred to as a disciple of Mozart. Among his works are songs, duets, quartets, choruses, Mass in A flat for a full orchestra, and many concert overtures. Many children's operettas have come from his pen as well as "Mirrors of Thule," a comic opera.

For recreation, the musician enjoys tennis and has won many cups at the Longwood Cricket Club.

He is well known as director of music in the Boston public schools where high standards have been established by him. He was one of the original members of the Boston music commission, appointed by mayor Josiah Quincy, and later became its chairman. He has been director of the Boston Choral Society and an organizer of the Lynn Oratorio Society.

Prof. O'Shea has lectured for the Massachusetts University Extension as well as before many private organizations and clubs. He is a fellow of the American Guild of Organists, member of the National Association of Organists, Eastern Supervisors' Conference, Boston City Club, Longwood Cricket Club, West Side Tennis Club of New York, and many others.

FATHER SELNER WRITES NEW CHANT BOOK FOR PRIEST AND SEMINARIANS

"Chant At The Altar", an explanation of the principles, with detailed instructions for rendering correctly all the ordinary chants used by the Priest in the Divine Service, has just been issued.

It is by the Rev. John C. Selner S.S., Director of Sacred Music at St. Mary's Seminary, Baltimore, Md., and contains numerous illustrations and examples of prevalent errors. It contains 44 pages, and sells for 60c per copy. (John Murphy Co., Baltimore, are the publishers.)

Father Selner is eminently qualified to present such a book, and the need for a publication of this type has been long felt.

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SUGGESTED

Hymns for May Devotions

- 559 Four Hymns to the Blessed Virgin Mary.....Fr. Koenen .15
For choir of 2 sopranos and alto
English and German words
- 577 Three Hymns: Arranged for S.A.T.B.John Singenberger .15
O Virgin Most Faithful ..Kothe
O Heart of Mary.....L. C. Seydler
Hail Holy Queen
Martin Hiermeyer, O.S.B.
- 650 Four Hymns for S.A.T.B.
Rt. Rev. Msgr. Tappert .20
Hail Mary, Gate of Eden
Virgin Most Beautiful
Mater Amabilis

Music Appreciation*Continued from Page 147*

was a good and devoted wife. They were very happy together, in spite of their extreme poverty.

The last composition Mozart wrote was a Requiem. Although he wrote this upon the request of an unknown man, he felt as though he was writing his own funeral music. And so he was, for he became very ill before he had finished it. But, sick as he was, he kept on working at it. This was in the year 1791. On December 4th of this same year, he called for some of his friends to sing with him certain parts of the Requiem. When they came to the passage "Lacrymosa", he broke down crying, for he realized that he could never finish it. During the following night he died. On December 6th he was buried. His wife was so overcome with grief that she could not go to the funeral. Some of his friends who had followed the hearse had to return before they reached the grave on account of a severe storm. When his wife had recovered sufficiently to visit the grave of her beloved husband, no one could tell her where he was buried. He was only thirty-five years of age when he died. It seems pitiful that the world took so little interest in the loss of such a great man that no one saw to it that his grave was marked.

Tell pupils to listen attentively whenever they hear music over the air composed by Mozart; also, if they have records at home of any music composed by Mozart, or can obtain any from friends, to bring them along and have the class hear them.

SUGGESTED

Secular and Sacred Music for Coming Occasions**Most Popular Choruses For Commencements****SECULAR**

- Awake 'Tis Ruddy Morn
S.A.B.George Veazie .12
- Farewell Song
S.A.A.B.F. J. McDonough .10
- In the Sleep Country
S.A.T.B.J. Lewis Browne .12
- Anthem of the Free
UnisonWalter Keller .10
- Four Canons
2 and 3 vcs.....Ludwig Bonvin S.J. .12
- Boat Song, S.A.A.T.B.Lohr .10

SACRED

- Lord God Our Father
S.A.J. S. Bach-Browne .15
- Veni Jesu (Bless Our Land)
S.A.T.B.Cherubini-Browne .12
- Praise Ye the Father
S.A.T.B.Gounod .12
- Lord God Our King
S.A.T.B.M. Z. Beaulieu .15
- Hymn of Praise and Thanks
S.S.A.Kremser .08
- Laughing Song, S.S.A.Abt .08
- The Guardian Angels
1 or 2 vcs.R. Schumann .08
- My Mother Dear
S.S.A.C. Attenhofer .08
- Sit Nomen Domini
Solo and S.A.T.B.Cagliero .12
- 250 Ave MariaArcadelt .12
- Mixed or Male voices
- 413 Ave Maria
S.S.A.Sr. Cecilia Clare .12
- 454 Ave MariaBrozig-Bonvin .12
Solo and S.A.T.B. or S.S.A.
- 556x Ave Maria, S.A.B.J. M. Raker .15
- 56 Ave MariaFranz Witt .12

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CHOIR PROCEDURE AT MORNING SERVICES DURING HOLY WEEK

Holy Thursday (April 13)

KYRIE, sung without organ.

GLORIA, with the organ. The organ is then discontinued until Gloria of Holy Saturday. Mass is continued as usual.

PANGE LINGUA, is sung during procession beginning when the door of the tabernacle is opened and continuing until the Blessed Sacrament reaches the repository (omitting "Tantum Ergo").

TANTUM ERGO is sung when the Blessed Sacrament reaches the repository. No singing of responses.

Good Friday (April 14)

"AMEN" is sung to each "omnia saecula saeculorum" at the end of each prayer following each prophecy.

"VENITE" is response to "Ecce Lignum" which is intoned by the celebrant three times in successively higher keys. At each time the choir responds with the "Venite" in the same key as the celebrant.

VEXILLA REGIS, is sung beginning when the procession starts from the repository, and is continued until it reaches the altar.

MASS OF THE PRESANCTIFIED follows.

RESPONSES AT THE PATER NOSTER.

"Deus, Deus meus" is sung while the altar is being stripped.

R. "Deo gratias",

Holy Saturday (April 15)

R. De-o gra-ti-as, is the response to the "Lumen Christi" of the celebrant, thrice repeated in successively higher keys as the procession comes up the aisle after the Blessing of Fire and Easter Candles.

RESPONSES AS AT THE PREFACE during the singing of the "Exsultet". Ferial tone.)

"AMEN" is sung in response to each "per omnia saecula saeculorum" at the end of each prayer following each prophecy.

"DOMINUS VOBISCUM" during the blessing of the Font receives the usual response.

RESPONSES AS TO THE PREFACE are sung.

LITANIAE SANCTORUM are begun when procession starts up the aisle. Each invocation and response is sung entirely by the cantors and repeated entirely by the choir.

KYRIE, of the Mass is sung without organ.

GLORIA, with the organ.

ALLELUIA, is repeated after the celebrant, who intones it immediately following the Epistle. It is sung three times in successively higher keys and each time the choir repeats it in the same key as the celebrant, without organ. The Credo is omitted.

RESPONSES are sung as usual at the Preface.

SANCTUS, is sung.

BENEDICTUS, is sung. The "Agnus Dei" is omitted.

ALLELUIA, the antiphon to the "Laudate" is intoned by the Cantor after the Holy Sacrament has been consumed. The choir completes it.

LAUDATE DOMINUM is sung immediately and the antiphon, "Alleluia" is repeated.

VESPERE AUTUM is intoned by the celebrant and taken up by the choir.

MAGNIFICAT, immediately follows.

VESPERE AUTEM is repeated.

DOMINUS VOBISCUM receives the usual response.

PRAYER receives the usual "Amen".

DEO GRATIAS, ALLELUIA, ALLELUIA, is the response to the "Ite" of the celebrant and is, of course, in the paschal manner.

RECESSIONAL HYMN, suitable for the Feast should now be sung.

ORGAN POSTLUDE, as usual.

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